

AN UNUSUAL EAGLE GRAPHOPHONE

The first Columbia Eagles were probably uncased, or had no clips on the baseboard. It is not yet known whether this unusual carrying case was home-made, an early production model, or was manufactured by a local distributor. Specify your case when you enter the new Contest on page 6.

[Courtesy Howard Hazelcorn]

THE ANTIQUE PHONOGRAPH MONTHLY is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. APM welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to ensure receiving your copies on time. Please send all correspondence, subscription orders, and advertising to:

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Brooklyn, N.Y. 11203
(212) 941-6434

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The 1975 APM Subscription Rate is \$6.50 a year. Any subscriber may have a free sample copy of APM sent to a friend if a first-class stamp is enclosed.

DEAR APM:

Question: Will it harm an H Reproducer to play Blue Amberol cylinders?

C.M., Searcy, Ark.

Answer: The groove diameter is identical on both the 4-minute wax Amberol and the unbreakable celluloid Blue Amberol (200 threads per inch). As a result, the H will be able to play both. But the celluloid surface of the Blue Amberol is so hard that it will cause the sapphire stylus of the H to wear more quickly than the Diamond stylus it was intended for. Once in a while will do no harm, but don't do it continuously! Never use the Diamond stylus on the wax Amberol — it will destroy the record. We also suggest that you use sapphire styluses only on Indestructible and Everlasting cylinders.

YESTERYEAR MUSEUM MUSIC SHOW

Bill Bolcom & Joan Morris present a Music Hall Revue at the Parsippany Hills High School, May 27, 1975. Tickets: Box 1890, Morristown, N.J. 07960. Top-notch music!

[Con't from page 7]

Most collectors of phonographs and records know more of Edison than any other inventor, and this is a good opportunity to look behind the scenes of the Johnson family. "Son Fen" thinks "Nipper will be forgotten before the close of the 20th century" but that hardly seems likely now, thanks to the thousands of phonograph and record collectors. The book, in a limited edition of 1000, is available from the Gold Star Publishing Co., 90 Cricket Avenue, Ardmore, Pa. 19003.

[Con't from page 4]

apart from its titling habits -- and to its credit is offering the *Encyclopedia* on a 30-day trial basis, with a money-back guarantee. Perhaps some collectors may want to examine it on this basis. Despite its regrettable lapses in scholarship, I strongly recommend the *Encyclopedia* as a popular song-and-record dating guide (the largest now in print), and a handy compendium of at least some information on most of the major figures in popular music and jazz during the first half of this century. It is available at your local bookstore, or directly from the publisher, Arlington House, 165 Huguenot Street, New Rochelle, N.Y. 10801. Readers may wish to join the Nostalgia Book Club, operated by the publisher, whereby they can obtain a substantial discount.

NEW MUSIC REFERENCE SET

Tim Brooks

Roger Kinkle's *Complete Encyclopedia of Popular Music and Jazz: 1900-1950* is a major publishing event for record and music collectors, if only because of its size — four volumes, 2,644 pages in all. It is at once a directory to songs, artists, films, Broadway shows, and even selected vintage recordings, and is arranged in convenient reference format, as follows: **Volume 1** contains a heading for each year from 1900 to 1950, after which is listed popular songs of that year, Broadway musicals, "representative" disc recordings (after 1909) and movie musicals (after 1927). **Volumes 2 & 3** have biographies of 2,105 singers, bandleaders, composers and others associated with the music world, averaging about a quarter-page each. After the highlights of each individual's career are listed some of his or her recordings and shows. **Volume 4** contains 350 pages of indexes to the persons, songs, shows, and movies listed in the other volumes. This volume also contains a number of other listings, including *Downbeat* and *Metronome* poll winners, Academy Award nominees, a guide to release dates for major record labels (1924-1945), and numerical listings of records released on nine major labels (mid-1920's to the 1940's).

Roger Kinkle has been, for many years, a mail order record dealer (as well as a professional musician) in the midwest, and he has obviously been keeping lists of everything that came his way. His special interest appears to be jazz and dance bands, and his *Encyclopedia* is clearly slanted in that direction, both in its biographies and its record listings. However, much else has been included. The advertising for this set stresses its physical size, and well it should, for there is certainly enough here to offer something of interest to almost everyone..

Having said that, this reviewer is obligated to advise the potential buyer of the *Encyclopedia*'s major flaws, for at \$75.00, this will be a major purchase for most collectors, and they will want to know what is *not* in it, as well as what *is*. To be concise, author Kinkle appears to have opted for quantity rather than

quality. The two are not necessarily incompatible, even in a large work, as several of the jazz discographers have demonstrated. But here, although there are over 2,600 pages, most sections exhibit a lack in the precision and detail one might expect to find in an encyclopedia.

For example, a 12-page overview of popular music history from 1900 to 1950 in Volume 1 is mostly a recitation of names, combined with some rather vague generalities and a few major errors. For one thing, the author mistakenly assumes that the record industry first began to record popular songs in 1909 (p. xvi). This will come as something of a surprise to collectors of early 1900's Victor Grand Prize and Columbia black and silver discs, and Edison moulded cylinders, as well as the even earlier brown wax cylinders and Berliner 7" discs of the 1890's, all of which contained large amounts of popular music. Perhaps this statement is justification for the exclusion, throughout the *Encyclopedia*, of any record listings prior to 1909.

The biographies, which make up more than two-thirds of the *Encyclopedia*, do not cover the earliest record pioneers (sorry, no Gaskin, Golden, Edward M. Favor, or Len Spencer here), but do include just about everybody else. Those covering personalities of the thirties and later are best, and are often quite interesting, both for reference and for "browsing". There are also entries for earlier figures such as Billy Murray, Vess L. Ossman, and Ada Jones. Unfortunately, Mr. Kinkle tells us virtually nothing about such people, even though they may have ranked as the most popular recording artists of their day. Sometimes the disparity between their "biographies" and the coverage given minor figures of later years, particularly jazz-oriented musicians, is grotesque. For example, Billy Murray, whose records probably sold more copies than anyone's in history, gets just six lines consisting of a few generalities ("Early entertainer beginning shortly after turn of century..."), no birth or death dates, and a list of a few of his most common records from the teens and twenties. A couple of pages further on, Vido Musso, a minor jazz sideman of the

[*Con't on next page*]

swing era, rates a biography six times as long, filled with specific dates and places in his career, plus a full page of his recordings. Does this really reflect their relative importance in an *Encyclopedia of Popular Music and Jazz*?

There are many other examples of such imbalance. Early figures suffer the most, such as Henry Burr, Joseph C. Smith, and Harry MacDonough (who gets just 3 lines, while Gisele MacKenzie gets a quarter-page nearby!), but also some later ones such as Art Kahn — all of these have short “biographies” which say little or nothing. In many cases, the author has not even bothered to look up birth and death dates, though these are standard entries at the top of the rest of the biographies. (Such information is readily available — see Jim Walsh’s Directory in *Hobbies Magazine* for December, 1961).

Biographies for more recent personalities are better, although even these contain a large proportion of unsubstantiated generalities and value judgments, such as “great”, “brilliant”, etc. The aforementioned Mr. Musso was “gutsy, uninhibited”; saxophonist Boots Mussulli had a “beautiful tone”; Buddy Morrow was a “brilliant trombonist with great technique”; etc. Mr. Kinkle’s personal preferences do not belong in an *Encyclopedia*.

Occasionally the vagueness is seriously misleading. In Joseph C. Smith’s 3-line “biography”, we are told simply that he was a “bandleader of 20’s”. In fact, his fame was established prior to World War I, and his was the first “name” dance orchestra to become famous via records — hence his historical importance. Mitch Miller did not have a popular TV series during the “late 50’s to early 60’s”; the correct dates are 1961-1964, with a summer series in 1966. One might expect to find that sort of specific information in an *Encyclopedia*, but you will not find it here.

However, while a great many statements, especially in the biographies, are frustratingly vague or subjective, they are usually not factually wrong. Therefore, while the reader will not always learn much (depending on the artist), he will seldom get wrong information.

It would be possible to go on for pages about the deficiencies of the *Encyclopedia*, but that would obscure its genuine values. Its strongest points are undoubtedly the

huge indexes, which were made possible by computerization and which are probably the most comprehensive now in print, at least for songs. “Looking it up in Kinkle” will no doubt become standard for dating songs, at least for awhile. Incidentally, the author claims to have dated songs and records by their year of *popularity*, rather than year of publication, which would be a laudable innovation if it had been uniformly carried out — but it wasn’t. Some famous songs are off from their year of popularity by as much as two years!

The listing of releases of 9 major labels can be helpful too. These contain catalog numbers arranged in numerical order, plus titles and artists. There are no matrix numbers, recording dates, or — unfortunately — alphabetical index, but the lists are reasonably complete and are certainly handy for quickly checking what’s on Brunswick 4444, for example. (Even here, the superficial nature of the research creeps in, as many of the missing numbers could have been readily located in already published discographies).

The 1½ page introduction to record collecting is trivial, in substance a plug for Kinkle’s own and a few other sales lists. The dating guide for major record labels was apparently lifted with only minor changes, and without credit, from Arthur Feher’s venerable chart, originally published in the *Index to Jazz* in 1947 and reprinted in various places. It is generally adequate, but specifically inaccurate — but then, aren’t they all! Again, solid research in original supplements and company files could have produced a better one.

Part of the problem with this *Encyclopedia* is likely to be its name. Arlington House has a penchant for labelling their publications “Complete” or “Encyclopedia” when they obviously are not. (c f. Brian Rust’s *Complete Entertainment Discography*). This might be good marketing, but it is a disservice to the genuine and substantial value of these books which is only diminished by their inability to live up to such all-encompassing titles. When the reader opens a “Complete Encyclopedia”, he is likely to expect just that. A little more truth in labelling might be in order.

In summary, Roger Kinkle’s *Encyclopedia*, at \$75.00, is a major investment for most collectors and should be carefully considered. Arlington House has always been a reputable and fair organization —

[*Con’t on page 2, col. 2*]



A U.S. TEN-DOLLAR GOLD PIECE

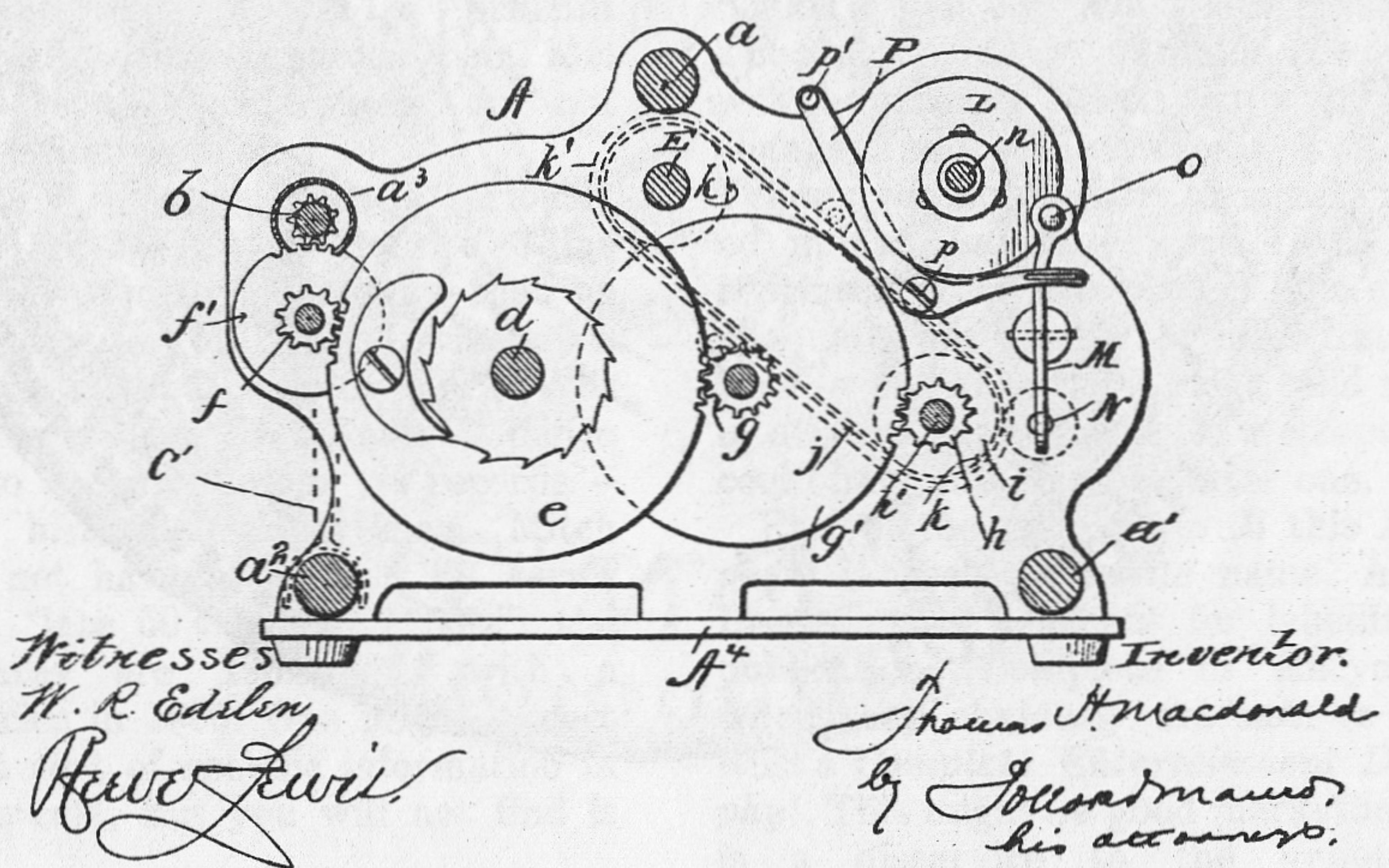
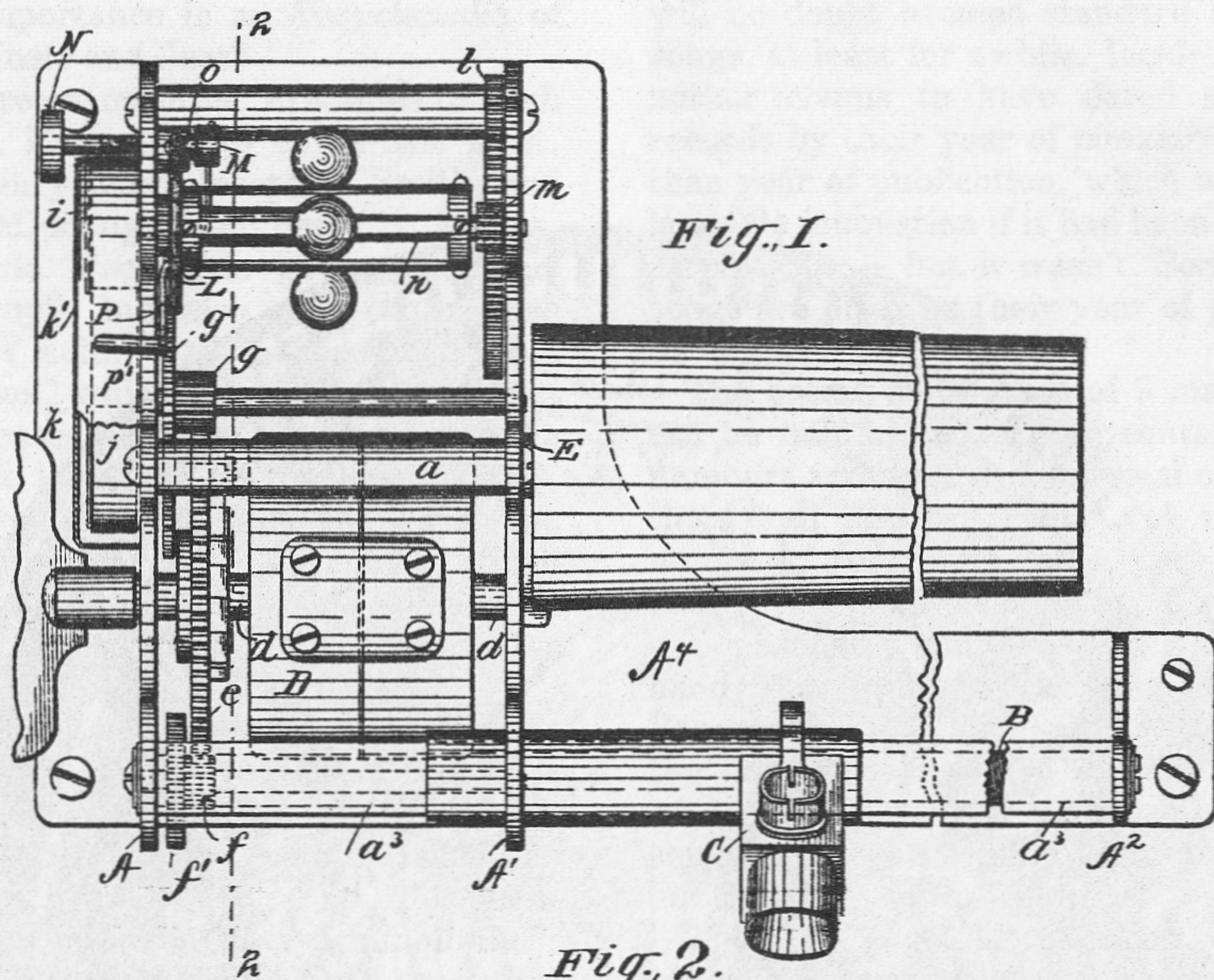
The American Eagle, first used as a ten-dollar coin type in 1795, appeared in this famous gold design from 1838 to 1908, and gave the Eagle Graphophone its name because the machine cost \$10.00 in 1897. By a curious coincidence, the coin and the machine are still equally valuable on today's antique market. [See page 6]

T. H. MACDONALD.

COMBINED GRAPHOPHONE AND MOTOR.

(Application filed Sept. 16, 1897.)

(No Model.)



THE FIRST AND LAST EAGLE

One of the most successful phonograph designs ever produced, this basic Eagle was copied all over the world. Our contest has *two* prizes: (2 APM \$25. Gift Certificates), one for the lowest serial number and one for the highest. Send your numbers to APM — you have at least *two* chances to win. (Specify Type B or BX).

Eldridge Johnson was always disarmingly modest about the circumstances that drew him into the early development of the phonograph, and now his only son has shown the same honesty in recalling his father's life and achievements in a new book entitled *His Master's Voice Was Eldridge R. Johnson*. "Son Fen" (E. R. Fenimore Johnson) has reversed the traditional biography by covering the unpleasant details of his family tree and his father's growing melancholia at the outset, and leads the reader on an anecdotal journey through the early days of the talking machine industry, ending on a note of peace and triumph.

Johnson's previous mechanical experience and first patents were held in book-binding equipment. It was apparently mere chance that led Henry Whitaker to introduce the struggling Emile Berliner to Eldridge Johnson's Machine Shop in 1896 to obtain a suitable spring motor for his hand-wind gramophone. By August 10th of that year, a contract had been signed for at least 100 spring-powered gramophones. It is still not clear what these were — probably they were all made of metal with the winding lever in front, projecting out at the bottom of the machine. For a short time, others were made by the Montross Sheet Metal Company, but soon Johnson became sole manufacturer of the traditional Berliner Gramophone, and soon patented himself the familiar trademark model.

Fenimore seems aware of this tumultuous period and the sudden appearance of Frank Seaman's Zonophone. But he has biases of his own — the Zonophone, he says, "was a cheap imitation" — any collector can vouch that the Zonophone may have been an imitation, but it certainly wasn't *cheaply* made. The surprise is that Seaman had the capital to launch such a substantial machine. At any rate, Seaman was Berliner's undoing, and led Johnson to found his short-lived Consolidated Talking Machine Co. in late summer of 1900, with a full line of disc machines and disc records. Another year, and the Victor Talking Machine Co. was founded, with Berliner's group holding $\frac{1}{3}$ of the stock. Berliner (and apparently the Gramophone Co. of England) allowed Johnson to use the famous Nipper trademark which became synonymous with the

Company. Of course, Berliner's main trump card at that time was his original patent #534,543, which covered the principle of a groove-driven reproducer box. Johnson eventually bought these shares back from Berliner, probably in 1906.

Some information here is totally new, such as the reasons for the failure of the air-powered Aux-e-to-phone (only 500 made!), and hence their great rarity today; the reasons for the introduction of the Tungstone needles during WWI; and the fact that Johnson didn't allow a talking machine in his own home, but had a horse named "Victor." There is also some material about labor relations and the piece-work system under which Victors were manufactured. In addition, there is also a list of Johnson's patents in the rear (correct #774,453 to 774,435), and any reader may obtain an illustrated copy of any one for 50c from the U.S. Patent Office, Washington, D.C. 20231.

There is some confusion on other points, though, such as the statement that there was a recording studio in Philadelphia in the late 1880's (there wasn't); that Johnson conceived of the first Victrola cabinet in October, 1903 (unlikely — his own patent shows a file date of November 19, 1902); that Berliner received a patent on November 12, 1897 (no patent was issued to anyone that day); and that Victor was the first to have an automatic record changer in the home (the Autophone was several years earlier); finally, "Geisberg" is correctly spelled "Gaisberg."

Where Fenimore Johnson is strongest is in his portrayal of his father as an individual, from his forebears and immediate family to the effects of success and the eventual sale of the Company to the Seligman group in 1927. The Victor Company enjoyed unparalleled growth in those years and made Johnson and those around him wealthy men many times over. Several pictures of cabinet designs show the changes from the first Victrolas to the last. Others show the factory, original ads, family, recording equipment, and of course, a full-color page of "His Master's Voice". The book measures about 6" by 9", with hardbound red covers, but at 179 pages, is a little high priced at \$10.00, plus 26c shipping.

[Con't on page 2, col. 1]

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NOTICE

This issue of APM was sent out equally late to all subscribers. Sorry!

Letterwriter Irving Levin is interested in Rudy Wiedoeft, not Rudy Vallee, records. Saxophonists can write to Irving at 98-22 63rd Drive, Rego Park, N.Y. 11374.

RESEARCH IN PROGRESS

I need catalogs of any wholesale or retail concerns — Henry Siegel Co., Siegel-Cooper, Macy's, John M. Smyth Co., etc. — that may list records with unusual brand names, such as *Concert*, *Thomas*, *Faultless Concert*, *Manhattan*, etc. Sears catalogs not needed. Will accept photocopies of appropriate pages at my expense. Also need information on *Radium Cylinder Records* made by Leeds & Catlin Co. Will share results of research. Thanks. Bill Bryant, 1046 Congress St., Portland, Me. 04102.

PHONOGRAPHS FOR SALE

Busy Bee front-mount disc machine, lacks reproducer & crank, otherwise perfect working condition, orig. decal, etc. \$185. Don Nelson, 50 Norton, Freeport, N.Y.

Regina Hexaphone, like new 4-min. type, all orig. in beautiful working cond. Complete with 2 sets of keys, & 20 records, photos and price \$1.00. Whitlock Storage, 114 State Street, Brewer, Me. 04412. Or (207) 989-4441. (4-75)

PHONOGRAPHS FOR SALE

Victor V, with large oak horn, \$450; Edison Standard "D" with cygnet horn (everything original), \$325; Edison green oak "banner" Triumph phono with original crane & 36" horn, \$400; documented custom-built Edison Diamond Disc console, walnut, includes 78 reproducer, \$350; mahogany 4-drawer cylinder cabinet, \$150; 18" Nipper, \$125; 12-petal black "Triumph" horn, \$95; 10" black, brass-belled horn (Busy Bee?), \$45; Indestructible Phonograph Co. Model N Reproducer, \$75; Edison recorder, \$35. Many records for sale — send YOUR want lists and SASE (Note: I need Ampico piano rolls!). David Schultz, 720 Caledonia, Dubuque, Iowa 52001, or (319) 556-2861.

Record collector had to buy 1917 Brunswick chestnut wood "Victrola" to get the records. Like new condition, only \$100. Joe Selby, 378 S. Maple Ave., Maple Shade, N.J. 08025. Or (609) 779-0690

Victor Type R Gramophone, front-mount, complete and original, 7" turntable, plays beautifully. \$235. plus shipping. Shawn Cherry, 147 Standwich, Greenwich, Conn

Early Edison Concert (5") Phono, with drawer, \$1000. Amberola #75, \$350. Want to buy small radio or phono collection, also automatic Victor Electrola, Model 9-55. W. Wood, Box 8153, La Crescenta, Cal. 91215. Or (213) 246-1225. (4-75)

PHONOGRAPHS WANTED

Buying and trading for phonographs, parts, parts machines, horns, records, etc. Also want music boxes, and roller organs. Entire collections considered. Please send price and description with first letter. L. M. Lackey, Jr., 505 Harmony Drive, Statesville, N.C. 28677. (4-75)

Mr. Zonophone is looking for all models of Zonophone disc machines, parts, catalogs, etc. Give a Zonophone a home! Don Nelson, 50 Norton St., Freeport, N.Y. 11520.

Want U.S. Phonograph Co. of Cleveland, Ohio phonographs of all sorts and literature. Send pictures if possible. Gary Thompson, 361 Manistique Ave., Detroit Mich. 48215. (5-75)

Wanted: Phonographs in good working condition, horns and parts for resale. Send offerings with pictures to Shepard's Emporium, 2120 2nd Ave., Seattle, Wa. 98121. Or (206) 622-3844.

Following my own advice, I recently acquired an empty cabinet for a Columbia Type S, floor model, electric, coin-operated cylinder machine. Spider-leg chassis should be stainless steel. Will buy or trade for interior works. Allen Koenigsberg, c APM

Looking for Edison Opera, Concert, Idelia, or any other interesting type of phonograph or gramophone. Good price. Please write to Ron Robinson, 334 Burlington Crescent, London, Ontario, Canada N5Z 3G7. (2-76)

PHONOGRAPHS WANTED

Wanted: Victor Junior, Victor I, Victor III & IV, with wood horns. Harold Crosby, P.O. Box 2692, Santa Cruz, Cal. 95063.

HELP: I NEED PARTS!

Columbia Bf case needed; any all-brass or brass-belled horns, 30" or shorter. Any Duplex, Victor "O", Victor School, or Berliner parts. Buy or trade. Have K's, O's, other parts. Loyd Davis, 4118 W. 73rd Terrace, Prairie Village, Kan. 66208. (5-75)

Need reproducer and horn support for Busy Bee Grand disc machine. Have cylinders Edison Diamond disc reproducers, etc. to trade. Floyd Silver, 1168B Nutmeg St., Fort Dix, N.J. 08640. (5-75)

Need parts for Columbia (Bell-Tainer) Treadle Graphophone. Also horn, side-arm, tone-arm, and reproducer Berliner Trademark machine. Midwest Phonograph Museum, Box 799, Martinsville, Ind. 46151. (4-75)

Need original wooden horn for Victor II, or flowered brass. Joe Drago, 50 Spring St., Cambridge, Mass. 02141. (8-75)

Need platform drive mechanism for *Boxing Darkies* jointed dancing phono dolls. Charley Waters, RD 3, Box 54, Oxford, Pa. 19363. Or (215) 932-9275. (5-75)

Need part for inside horn Sonora (1922): left drive helical brass gear on spring shaft, 35 teeth, 1.2" pitch dia. Lloyd Corliss, 701 Los Ninos Way, Los Altos, Calif. 94022.

Opera case. Also need for early Columbia: front & support arms, 9½" & 11½" turntable, speed regulator, 22½" horn. Will trade. Joe Manzo, 3121 W. Greenway, Phoenix, Ariz. 85023. (4-75)

HELP: I NEED PARTS!

Need reproducer and carriage or parts of these for U.S. Royal cylinder phonograph. (This machine has 2 feed screws for the 2-4 minute speeds). Also need crank, pictures, info on this machine. Desire correspondence with collector who owns one. Frank Adams, 700 W. Burleson, Marshall, Tex. 75670. (4-75)

Reproducer assembly, with knurled collar for Edison disc phonograph, Official Lab Model, for playing regular steel-needle 78 rpm discs. W. L. Chambers, 343 S. 11th St., Kansas City, Kan. 66102

Need original reproducer for Victor PII, 7" and Monarch Victor records. *From Tinfoil to Stereo*. Rachmaninoff Red Seals. Dennis Back, 7422 S.W. 23rd St., #14, Miami, Fla. 33155.

Metal goose-neck section for Edison cygnet horn, black or wood-grained. Bill Sorice, 16 Hilltop Dr., Manhasset, N.Y. 11030. (4-75)

Wanted to buy, original parts: Victor II, III, horn; elbow, screw-on cranks. Also Gem cover, (keywind). Send price, condition. P. Rusbarsky, 96 Willow St., Bridgeport, Conn. 06610. (2-76)

Need Edison Fireside motor, complete below bedplate; Model C reproducer, Fireside cover, cygnet horn and crane for Edison Standard or Home. Amberola DX cabinet, horn, reproducer arm, I have the rest. Norris Oxley, Box 394, Woodruff, Wis. 54568. (4-75)

Need case top, half-nut and bar for Edison key-wind Gem; complete case for Edison Triumph; reproducer stanchion and flexible shaft for Edison Opera. Perry Hankins, 4601 Everett Rd., Muncie, Ind. 47302. (4-75)

HELP: I NEED PARTS!

Want Amberola X motor. Also reproducer carriage for Amberola 30. Thanks. Charles Gillespie, 17 S. Main St., Derry, N.H. 03038. (4-75)

Need Model C reproducer for Edison Fireside, Model A Phono. Dale Lorang, 20040 - 107th N.E., Bothell, Wa. 98011.

Need 24" long nickelized horn for cylinder phono, also 13" nickelized horn, buy or trade. Don Nelson, 50 Norton St., Freeport, N.Y. 11520.

RECORDS FOR SALE

The best 78's anywhere seem to frequent my auction sales lists, and can be taped too. Bi-monthly lists and extras. Mike Stewart, Box 425, Mt. Airy, Md. 21771. (4-75)

AUCTION LISTS: Cylinders and 78's of all types, from a stock of 40,000. Only \$1.00 per year, refundable. Also buy collections of hot jazz. Paul Burgess, Box 12-A, Friendship, Me. 04547 (8-75)

Hundreds of Edison Diamond Disc records. Send SASE for Auction list #DD1 (Closing date: May 15th). Available soon: Blue Amberol cylinder auction list #2. Separate SASE for each list, please. Floyd Silver, 1168B Nutmeg St., Fort Dix, N.J. 08640.

RECORDS WANTED

Need records by the Associated Glee Clubs of America. All their records on 10 and 12-inch Victor and Columbia, recorded 1925-1932. Will pay \$3. each plus shipping for good condition copies. Am interested in buying only -- I have no records available to trade. Rick Thornton, 2002 Brentnell, Columbus, Ohio 43219. (4-75)

Wonder (not Little Wonder) and Vitaphone 7" discs. Describe and price. c/o APM.

FROM EDISON
TO ELVIS

INDEX No.

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RECORDS WANTED

7" discs wanted — especially Berliner. Will buy any category or label. Any playable condition. Also pre-1925 catalogs. Send lists. Thanks. Ken Barnes, 261 S. Vinedo Avenue, Pasadena, Calif. 91107. (7-75)

Blue Amberol cylinders and 78 operatic discs. Thanks. J. McPherson, 16373 Panoramic Way, San Leandro, Cal. 94578.

Want Uncle Josh records, memorabilia, literature. Will buy or trade. Al Jolson and Rudy Vallee records also wanted. Dennis Badagliacco, 1730 Willow Creek Drive, San Jose, Cal. 95124.

Odd label, acoustically recorded discs wanted — Rex, Eagle, etc. Also pre-1925 dealers' record and phonograph advertising. Send lists please. Ken Barnes, 261 So. Vinedo Avenue, Pasadena, Calif. 91107. (7-75)

PRINTED ITEMS FOR SALE

Catalog of phonograph, player piano, music box, etc. books, reprints and records. 60 pages of goodies! \$1.00 ppd., refundable first order. **The Vestal Press, P.O. Box 97, Vestal 48, N.Y. 13850.** (7-75)

Directions for Operating the Busy Bee Grand Machine. Suitable for framing. Send \$2.00 ppd. **Midwest Phonograph Museum, P. O. Box 799, Martinsville, Ind. 46151**

To add to your enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society?** We despatch our magazine, **The Hillendale News**, by airmail for \$6.00 per year, or \$5.00 via seemail. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made out to the **C.L.P.G.S.**

PRINTED ITEMS FOR SALE

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many other facets of the history of recording. Annual subscription is \$4.00, or \$8.00 by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review, 19 Glendale Road, Bournemouth England BH6 4JA.**

Phonograph collectors, join **The American Phonograph Society.** Receive the quarterly **Journal** and four **Newsletters.** Receive free reprints and stereoscopic phonograph cards. For more information, send 10¢ stamp. For one-year membership, send \$6.50. **The American Phonograph Society, P.O. Box 5046, Berkeley, Cal. 94705.** (10-75)

“His Master’s Voice Was Eldridge R. Johnson” A Hard Cover Book by E. R. Fenimore Johnson



An authentic history of *The Victor Talking Machine Company* and biography of its founder, written by his son. Profusely illustrated and with fascinating information heretofore undisclosed, it is well worth reading by anyone interested in antique phonographs and records. Also includes a complete patent list of Johnson's inventions. A must for collectors!

Send check to **Gold Star Publishing Company, 90 Cricket Avenue, Ardmore, Pa. 19003** for \$10.00, plus postage of 26¢. For Canada, add 8¢ extra postage. Pennsylvania residents please add 6% sales tax. *Dealers Inquiries Invited.*

PRINTED ITEMS WANTED

Pre-1920 record catalogs and supplements, many labels needed for research. Will buy individually or in lots, or trade large list of catalogs and phono items. Please write — you'll be glad you did! Tim Brooks, 1940-80th St., Jackson Heights, N.Y. 11370.

Want information, manuals, sales brochures, etc. for Victor or Columbia wind-up phonographs. All printed material must be original. Peter S. Weinberger, 102-20 67th Dr., Forest Hills, N.Y. 11375.

Edison disc catalogs or leaflets giving record numbers, titles, etc. Will trade Edison discs for ones that I don't have. Carl Tessen, 1620 Columbia Ave., Oshkosh, Wisc. 54901.

ITEMS FOR TRADE

Early hand-wind Symphonion disc music box, measures 6½" by 6½", with 12 discs 5¾". Top decal worn, but inside lid instructions mint and only one tooth broken. Plays beautifully. Trade for or toward old phono, or will consider cash. Steve Freeman, 2534 W. 2nd St., Brooklyn, N.Y. 11223. Or (212) 998-3879.

Nipper with Berliner machine picture, measures 18" by 24", in original frame. Trade for Edison "K" or "O" reproducer, 18" Victor dog, best offer. Ken Cheatham, 2308 Harney St., Vancouver, Wash. 98660. (4-75)

Have duplicate coin-op Eagle Graphophone for trade (BS). Any suggestions? Write or call c/o APM.

Say you saw it in APM!

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New find! Cylinder and disc machine parts. Sales lists, only 20¢. Harold C. Braker, 256 Knightsbridge Dr., Winnipeg, Manitoba, Canada R2M 4E9. (4-75)

Fantastic Edison canvas banner, 10 feet by 3 feet, in color, advertising Edison cylinder phonographs and records. Shows the Edison slogan, the Old Man and Woman Listening to the Phonograph. Whitlock Storage, 114 State St., Brewer, Me. 04412

Edison cygnet horn, \$85. Model H Reproducer, \$65. *Mikiphone* Pocket Phonograph, Swiss, \$85. Columbia "Lyric" cylinder reproducer, \$60. Bristophon Model L phonograph reproducer, new, in orig. box, \$75. All plus post. Dave Martens, 7 Constitution Blvd., New Castle, Del. 19720. (4-75)

Lenox Salt and Pepper shakers, in shape of Nipper, \$17.50; VV-50 Suitcase portable, \$50.00. Joseph Manzo, 3121 W. Greenway, Phoenix, Ariz. 85023. (4-75)

Ragtime Rastus jointed dancing doll for Victor and other disc phonographs. Excellent reproduction, admired by collectors. Complete mechanism and guaranteed to satisfy you. 50¢ for color photo, or send \$42.00 ppd. George Zalewski, 30 Lakeview Dr., Patchogue, N.Y. 11772 (7-75)

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Regina 12 3/16" discs wanted. Please list titles, condition, price. Ken Cheatham, 2308 Harney St., Vancouver, Wash. 98660. (4-75)

Need information on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade for ones needed for research.

MISCELLANEOUS WANTED

Rolls wanted for Aurephone roller organ, dated 1881; 9½" wide, 17 reeds, also decals to decorate Maroon Gem. Jack Winkler, 2 Hamber Court, London, Ont., Canada N5W 1R5.

Have rare original "His Master's Voice" leaded stained glass advertising window. Want information on value. Willis A. Thornton, 640 Beverly Ave., Missoula, Mont. 59801.

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PLEASE NOTE: All ads for the May issue must be received before April 25, 1975. Remember, when you advertise in APM, you get results!